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Tapestry

Chinese

crystallize into gladness." Some have the names of the donors and the years in which they were given: "The fourth year of T'ung Chih" (1873), "the tenth year of T'ung Chih" (1865), and "the twenty-seventh year of Tau Kuang" (1846). The garments are of older cut and design than those in use at the time that they were made, and were probably theatrical costumes, while the small size of many of the coats and their gorgeousness suggest that they were made for women rather than for men. The motives for the designs are those commonly found in Chinese ornament: the immortals enjoying the pleasures of the heavenly regions and lions also supposed to inhabit those regions; the dragons with the jewel of life, the symbol of omnipotent power; clouds; mountains and waves; fish and bats; peonies and other flowers; and the mystic symbols, the Buddhists' "finger orange" in the form of a hand, the magic umbrella that renders the bearer invisible, the mystic twist, the mystic writing, represented by a scroll, the mystic staff, sword, vase, and conchshell. One case of Chinese jewelry, such as would have been worn with the garments, has been arranged in the exhibition gallery. The earlier pieces are made of gold and the bright blue feathers of the king fisher, while in the later pieces a similar effect is produced with enamel in the place of the feathers. The jewelry and textiles together furnish a feast of color for the eye. The exhibition will remain open during the summer months. S. G. F.

### Children's Parties at the Museum.

THROUGH the generosity of one of the Trustees of the Museum, parties of children are being brought to the Museum every morning during July and August, to listen to stories about objects in the Museum. A trained story teller, Miss Dorothy Hopkins, has been engaged for this work. Each morning, about half-past nine, the children are gathered in the lecture hall; a lantern slide is thrown on the screen, showing some painting or piece of sculpture, and while the children are looking at it Miss Hopkins tells some story which

it suggests. In the course of an hour some three or four objects are thus brought before the children's attention. At the conclusion of the hour the children are taken to see just these objects, and are given each a postal card with an illustration of one of them to take home.

The children are gathered in groups of about fifty, one group from each of the settlement houses in the city and one from each of the thirty playgrounds in the charge of the Boston School Committee. Free transportation to and from the Museum is furnished, and the children are in charge of competent persons from the time they leave the settlement house or playground till they return. Brought from all quarters of the city, as they are, and representing all sections of the community, it is hoped that they will make the Museum better known all over the city.

The real object of the plan is to teach large numbers of children to regard the Museum as a place for genuine recreation. No effort is made to teach them about art. On the other hand, they are encouraged to look carefully first at lantern slides of objects and then at the objects themselves, while they are entertained by stories which the objects suggest. If the children of Boston can learn to enjoy works of art as children, a more wide and real and intelligent enjoyment of art may be expected in another generation than exists to-day. F.

### The Leaflet Guide

A NEW edition of the Leaflet Guide to the Museum, first issued in 1909 to give a general idea of the arrangement and contents of the new building, is about to appear. As announced in a recent Bulletin, the new edition is offered in place of docent service to those visitors who desire to see the chief exhibits in all the departments at a single visit. Unless by special arrangement, docent appointments are now confined to single departments.

In adapting the Guide to its new purpose, the number of pages has been increased from four to sixteen, and the size of the page reduced to about